See center page

PRICE LIST OF FARLAND BANJOS

STRINGS, HEADS, MUSIC, ETC.

Having long desired a banjo that would be free from the metallic, "plinky planky" tone characteristic of metal rims; and having noticed that metal rim banjos sounded better when supported by a table, it occurred to me that this improved quality of tone might be secured by putting more wood in the rim and reducing the quantity of metal therein. Accordingly, I tried a heavy wood rim with a metal ring on top, over which the head was stretched; but finding that the metallic tone was still in evidence, I tried a still heavier rim and discarded the metal altogether. The result was the best **quality** of tone that I had ever heard from a banjo. As **quantity** of tone is principally a matter of size and **tension** of the head, the volume was, of course, practically the same as that of other banjos of equal size. Being more musical it had greater carrying power, as a matter of course.

Believing that I had the best banjo that could be made, I placed it on the market, and I feel safe in saying that the

FARLAND PATENT WOOD RIM BANJO

is used by more good players than any other make, and its tone has been more highly praised by critics than that of any other. It is certainly more **widely imitated,** as practically every modern make in the market is made to look like the **Farland.** Unfortunately, the tone of these imitations is ruined by the metal rings, trusses, flanges, tubes, etc., which are mounted on top of the wood rims, and which are mere "talking points" to catch the unwary.

It seems to be the nature of progressive players to continually desire better instruments, and in common with others, I eventually began to long for a banjo with a more substained tone.

Having noticed the **absolute failure** of the "air chambers," "air tubes," "sound boxes" and other contrivances designed to secure this, I felt that the only way in which a more sustained tone could be produced would be by using wire strings or improving the head or sounding board of the banjo.

The z-z-z given by the final vibrations of wire strings is so offensive that I could not bear to use them, so the only alternative was to improve the head. Knowing that a wire string gives a more sustained tone than gut or silk because it is denser, weighs more, it seemed to me that a banjo head made of heavier material than vellum would give the desired result if it could be made sufficiently sensitive. After giving the matter much thought, experiments were begun which resulted in the production of

FARLAND'S PATENT BANJO HEAD

(FOR FULL PARTICULARS SEE PAGE 10)

which is made of annealed steel, beautifully enameled. Being heavier than skin, it amplifies the weaker vibrations of the strings much more, and being stronger, it will stand a greater **tension,** the principal thing required to secure volume. Having both steel and skin heads at hand, I can give players any quality of **banjo** tone that may be preferred, and as great a quantity as it is possible to get from a banjo.

If one wants a piano-like resonance and sweetness of tone that will surprise and delight an audience,—volume that will flood the largest auditoriums with **music,** and frets enough to insure clear tones throughout a range of 4 octaves, my 12-inch New Model Solo Banjo with Patent Steel Head will completely fill the bill.

All but the deaf in an audience of twelve thousand (12,000) **heard** mine at the Ocean Grove (N. J.) Auditorium August 26th, 1914.

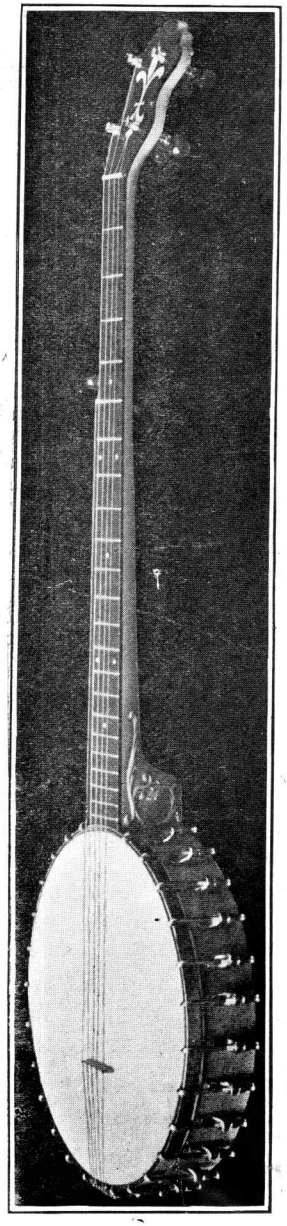
If a more staccato tone, somewhat harder in quality and practically the same in power, is preferred, the same banjo with a calfskin head will give it.

If a "noisy" banjo for cafe work is desired, a **Farland** that will suit can easily be made. In short, whatever one's requirements, a **Farland** Banjo can be produced that will meet them more fully than any other make because the **Farland** gives a better **quality** of tone and as great a **quantity** as it is possible for a banjo to give.

Over thirty years of public work during which I have done more playing than any other banjoist that ever lived; appearing in all kinds of places from Arkansas lumber camps, up through cafe and vaudeville work to recitals of the highest class in colleges, churches and the great concert auditoriums of the largest cities, has given me some idea of the kind of banjo that is best for any line of work, and if intending purchasers will make their wants known, I shall be glad to help them in making a decision by giving them the benefit of my great experience.

Sincerely yours,

A. A. FARLAND.



"CONCERT GRAND" PRICE SEVENTY-FIVE DOLLARS

SPECIFICATIONS

RIMS.—Selected air-seasoned maple ¾-inch thick 2½ inches deep. Ornamental birdseye, or curly, maple veneer inside and out. Bottom edge ebonized or veneered and inlaid as shown in cuts.

NECKS.—Air-seasoned birdseye or curly maple, hand-carved as shown in the cuts.

HEADS.—Farland Patent or best quality Rogers heads (which are made waterproof by a secret process), as preferred.

Cost three times as much as ordinary heads.

STRAINING HOOP, BRACKETS, ETC.—A good, strong hoop of hard brass that will stand the strain. Flat top steel hooks with closed end nuts of brass and strong brackets that stay put. All heavily nickeled. All that's necessary to keep the head **tight** except an owner with banjo-sense to use the wrench.

FINGER BOARDS, INLAYING, ETC.—Ebony is so brittle and chips so easily that its use has been discarded, stained boxwood being used instead. This is the "commercial ebony" now used by practically all manufacturers.

Special designs in mother of pearl are used for position marks, ornamental work, etc., all of which are in good taste and not overdone.

PEGS, TAIL PIECE, ETC.—Patent non-slipping pegs with celluloid buttons. Best tail piece, Farland model bridge and absolutely perfect Farland strings.

FINISH.—Best French polish. Very beautiful and durable. Will not "check."

WORKMANSHIP.—Good solid work in every detail by highest priced and most skilful artisans in this line in America.

TONE guaranteed to be louder than any piano and (with the harp attachment "on") sweeter than a harp. Mr. Farland has demonstrated this **fact** hundreds of times and any strong player who will keep the head tight, **tight! TIGHT!!** and the strings right can do likewise. Of course no sensible person will expect a **single** note on the banjo to sound as loud as a handful or two on the piano.

SCALE.—As nearly perfect as it's possible for that of a fretted instrument to be.

GUARANTEE

All Farland Wood Rim Banjos are fully guaranteed. Replacements or repairs rendered necessary by defective material or workmanship will be made free of charge.

Calfskin heads are not guaranteed against breakage. Farland Patent Heads are guaranteed for 5 years as stated on page 10.

Every instrument is critically examined and tested by Mr. Farland and every one is correctly adjusted and brought up to his high standard in tone and finish before it is shipped.

FOOD FOR THOUGHT

Read And Think it Over BEFORE You Part With Your Money For a Banjo

Hold your banjo close to your body or lay it on a table so the back will be wholly or partly closed and note the comparatively muffled tone it gives. Is not this convincing **proof** that so-called air chambers, sound boxes, etc., which partly close the back, are worse than useless? **Think it over.**

Why make a 12-inch rim and then cut the part of the head which vibrates down to 10½ by mounting a ring for the head to bear on ¾ of an inch from the outer edge of the rim, when a 10½-inch rim without the ring provides a sounding board of the same size which, of course, will give exactly the same tone if it is fitted with a fingerboard long enough to give it a scale of the same length, and consequently as tight a string, as a 12-inch banjo? **Think it over.**

It is said that two of the most difficult things to do in any line are, (1) To get a good reputation; (2) To keep and sustain it. Farland, in 1893 **earned** the reputation of being the greatest banjo player that ever lived. Ten years later, at London, England, the "Era" said, among other things, "Farland most fully sustained his **big reputation"** and this sentiment is to this day still expressed in some form by critics in nearly every place that Farland plays.

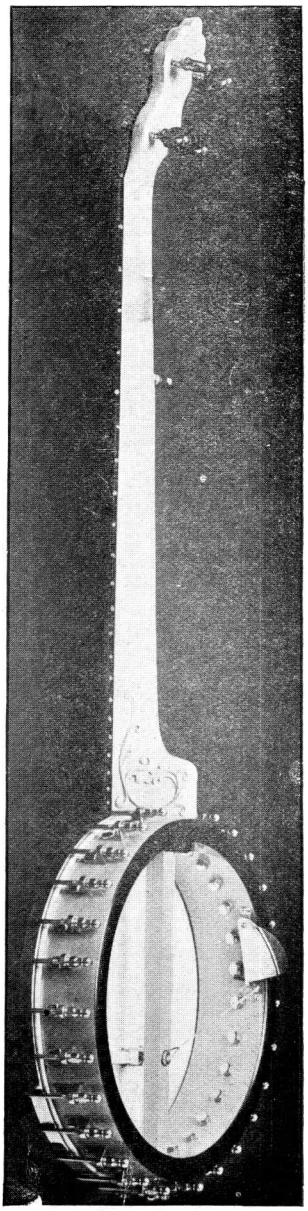
Could such a reputation be sustained for more than twenty years by a player who failed to produce the best **tone** of which the banjo is capable and can **any** player produce the best tone from anything but the **best** banjo? **Think it over.**

Is it wise to be influenced by the testimonials and pictures of "noise makers" who use "tin pan" banjos and wire strings? Do **you** want to produce the same kind of noise that they do and thus help to perpetuate the poor opinion of the banjo which people who have never heard a good banjo well played, have? **Think it over.**

The **Farland Banjo** has no freak contrivances of any kind and no "talking points" but its **unequaled tone** which speaks for itself in unmistakable terms, and its **beautiful appearance,** which is fully in keeping with its tone.

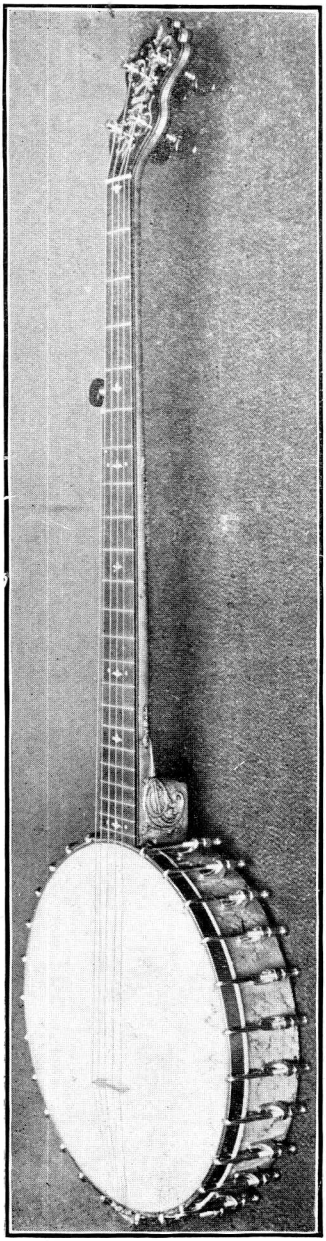
The uniform quality of Farland Banjos is shown by the fact that Mr. Farland is always willing to sell at the regular price any banjo which he happens to be using, because he **knows** that another **Farland** of equal size and grade will be **just as good** if it is provided with as good a head.

Shea's Vaudeville Theatre, Buffalo, N. Y., is a very large house with poor acoustic properties. Most of the dressing rooms are under the stage, and have concrete walls. Notwithstanding this the stage manager had to admonish Farland for playing too loud while "warming up" in his dressing room, as the instrument could be heard, according to the manager, "away out in the box office."



"CONCERT GRAND," REAR VIEW

"ARTISTS' GRAND"



A disagreeable noise always *seems* louder than an agreeable one. This is the reason why some banjo players, who freely acknowledge the fact that the Farland Banjo has the most **musical** tone of any, still think some other makes are louder.

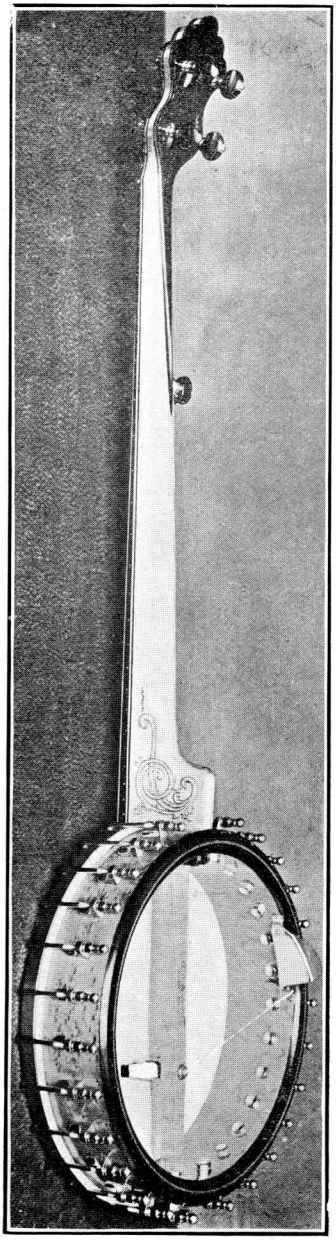
The loudest banjo is, of course, the one that can be heard farthest, apropos of which we print the following from

Mrs. Alice Kellar-Fox

SAN FRANCISCO'S POPULAR BANJOIST

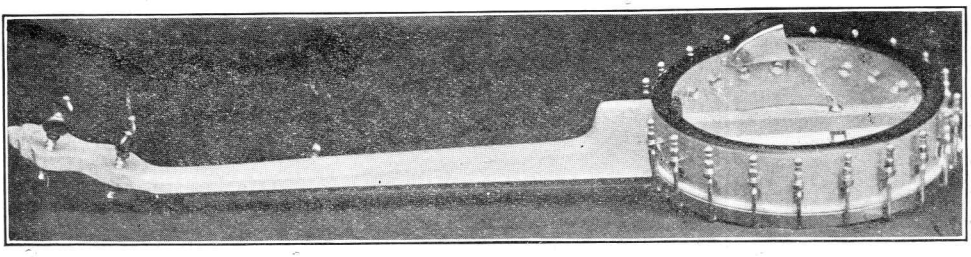
Who Has Earned the Sobriquet of "The Female Farland"

"The 'Artist's Grand' is even more than you claim and no other make compares with it in tone. The harp attachment is great—the tone which it imparts to the instrument surpassing in sweetness that of the violin, the piano or the harp. As a matter of fact, the tones are indescribable and must be heard to be appreciated. The question having arisen as to the relative carrying power of my Farland 11½-inch Banjo and a 13-inch metal rim, a 'try-out' was had at one of our theatres, Mr. E. J. Appleby playing three selections on each. The question was desively settled and ALL NOW ACKNOWLEDGE THE SUPREMACY OF THE FARLAND."



PRICE ONE HUNDRED DOLLARS

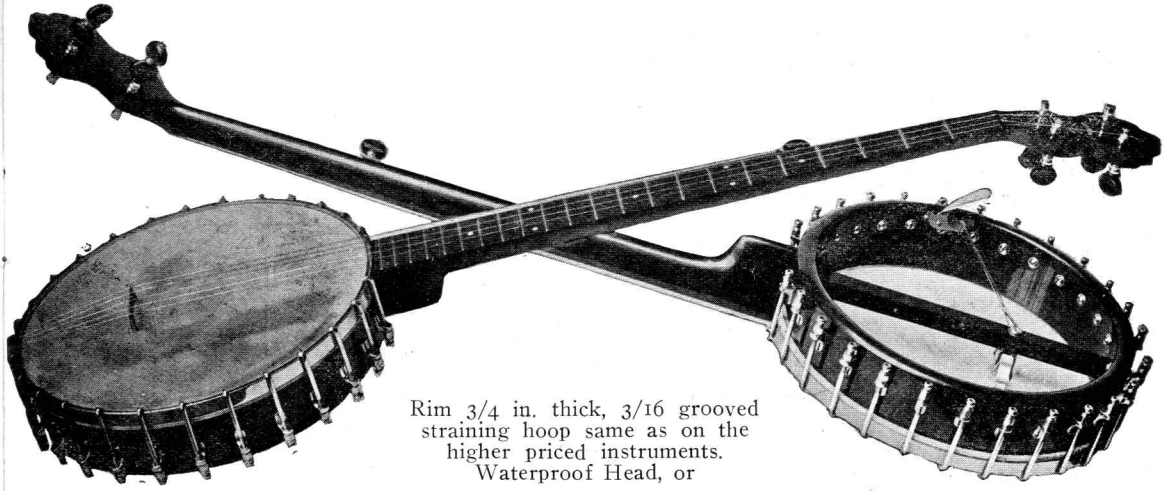
"BABY GRAND" Price Fifty Dollars



Size 9¼x16. Tunes to F same as the ordinary banjorine. Has 22 frets, no extension fingerboard. An ideal instrument for children.

"BLACK BEAUTY"

Price $50.00



Rim 3/4 in. thick, 3/16 grooved straining hoop same as on the higher priced instruments. Waterproof Head, or

FARLAND PATENT HEAD AS DESIRED

"I wouldn't take $1,000 for my New Model Farland Banjo if

"ARTISTS' G

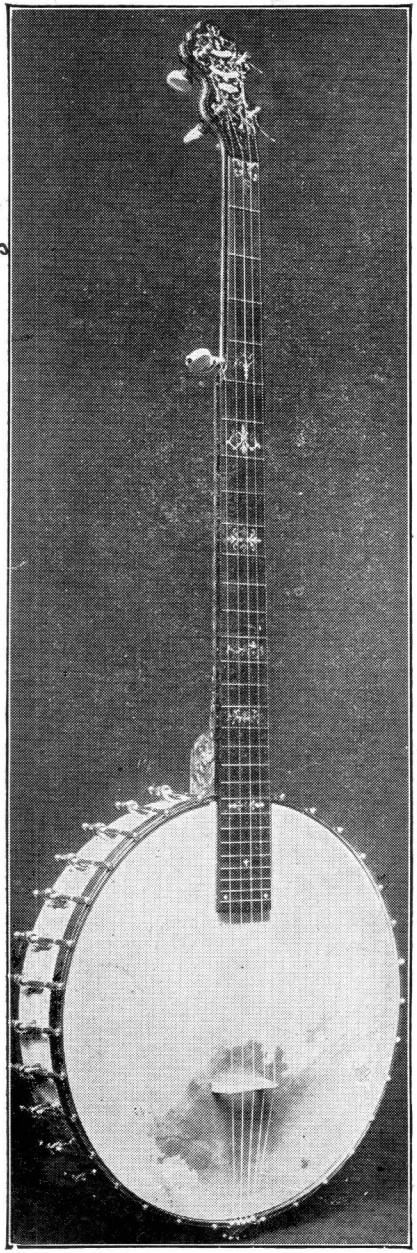
PRICE ONE HUNDRED AN

The best toned banjo made and its beautiful appearance

Furnished in any size desired, 10½, 11, 11½, 12 or 12½ in or best Rogers calfskin, as preferred. With or without exten

The Patent Head gives the banjo a SUSTAINED tone given by a calfskin head is more staccato and somewhat ha

Mr. Farland uses the 12½x20½ New Model (pictured h in 1912. Like all other good things, it is now being IMITA



Absolutely pure, resonant tones can be produced from this banjo up to within a few inches of the bridge and the extension fingerboard is of real use. No trouble to climb to the very last fret and beyond. Farland's lessons show how it's done.

The following occurrences give an idea of the sweetness, carrying power and immense volume of tone given by this instrument:

At the Ocean Grove (N. J.) Auditorium, August 26th, 1914, Mr. Farland played "The Rosary," using his harp attachment and making the tone as soft as possible at times. Notwithstanding the fact that this auditorium holds about 12,000 or **six** times the capacity of a large theatre, there was no restlessness in evidence during the rendition of this number. The absolute silence of the audience indicated that every note could be distinctly heard throughout the vast building and this was corroborated by a number who occupied seats against the back wall, all of whom particularly remarked the sweetness of tone.

The Cleveland (Ohio) Hippodrome seats about 5,000 and is probably the largest vaudeville theatre in America. The back row downstairs is, of course, one of the worst places from which to listen to music. Mr. L. I. Reams, a Columbus banjo player, heard Mr. Farland from that row. One of his first remarks, on meeting Mr. F. after the show, was: "Gee, but those opening chords with the orchestra sounded great." The point is, that the first three measures of the selection used are played without accompaniment of any kind, the balance having a piano accompaniment only. Being so far away, Mr. Reams failed to notice that the orchestra did not play and was misled by the volume of tone produced; not so surprising in view of the fact that Farland's effects in many compositions are often pronounced "positively orchestral" by the faculty of many schools of music, colleges, etc., in which he gives recitals.

A newspaper reporter at Providence, who came in while Farland was playing, asked Mr. H. E. LeValley, the well known teacher, who was "on the door," if Farland had an orchestra with him, and would hardly believe to the contrary until the door was opened and he could see for himself.

PURCHASER'S GUIDE

A large banjo gives a better quality and greater quantity of tone than a small one. The scale being longer, the strings are necessarily tighter when tuned up to pitch, which makes pick playing easier and fin-

From Mr. Brent Hayes:

"Banjo received and I am elated with it. Everyone say from the front. . . . . Your strings are a God-send."

ANY STYLE SHOWN IN THIS PRICE-LIST FURNISHE

f I couldn't get another one like it." Claude C. Rowden.

GRAND" No. 2

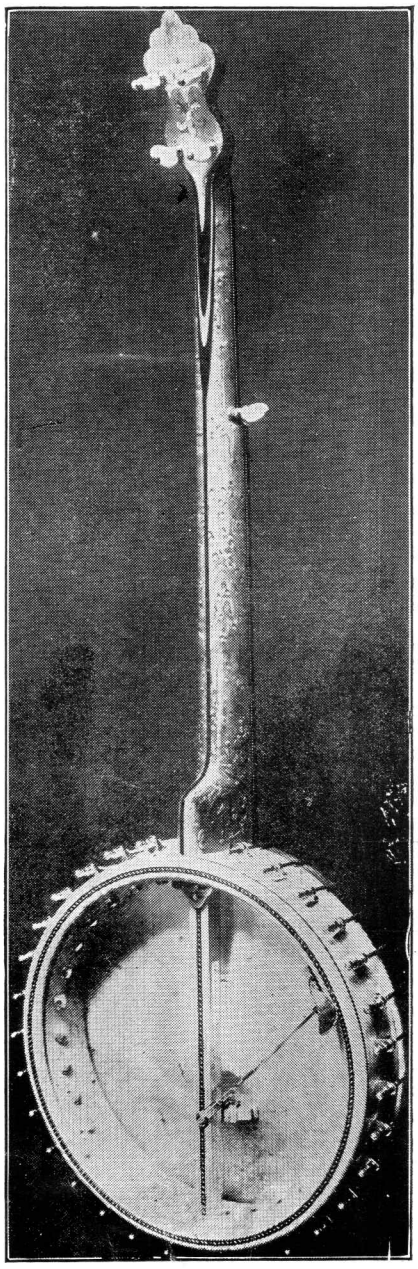
ID TWENTY-FIVE DOLLARS

e is fully in keeping with its unequaled tone.

nch are standard. Fitted with Farland's Patent Steel Head sion fingerboard, as desired.

of wonderful sweetness and carrying power. The quality der.

ere) with Patent Steel Head, he having introduced this model ATED but not equaled.



ger playing harder, as of course, the stiffer a string is the harder it is to manipulate.

The smaller the head, the sharper the tone.

A bridge about 7/8 of an inch high is best for pick playing and also for finger playing **if** a finger rest is used. A bridge of that height can not be used on a banjo the neck of which is adjusted for a low bridge.

If a sustained tone of sweetness and power is desired order your banjo to be fitted with a Farland Patent Head. If you want the staccato tone that you are accustomed to, without the disagreeable "plinky" quality of other makes, get a Farland banjo with a calfskin head. Always mention the size wanted.

While a "noisy" banjo is generally considered best for cafe work, Farland's experience at Minneapolis showed that this belief is not well founded.

A banjo having a skin head and **4 pairs** of wire strings (a la mandolin), was tried out in comparison with another of equal size fitted with a Farland Patent Head and the usual number of Farland Strings. The former was so noisy that people seated near the platform dodged, held their hands to their ears, etc., when the opening chords of a heavy composition were struck. Notwithstanding this, the pianist in charge of the music, who listened to both instruments from the farthest corner of the cafe, said that the single strung instrument with Patent Head could not only be heard more distinctly through the noisy crowd, but was also far more agreeable both at a distance and nearby.

STUDENTS, whenever a teacher or dealer who is familiar with the Farland banjo says that some other make is "just as good" or better, etc., etc., you can be absolutely certain that he is working for **extra** profit for **himself** regardless of what is best for **you.**

From MR. J. J. DERWIN

"For the past three years I have been a devotee of the mandolin, as the sharp nasal tone of the banjo was disagreeable to me, all the best makes proving unsatisfactory. I must say that the tone of the Farland Wood Rim is exquisite, the volume immense, while with the harp attachment on, it becomes the sweetest of all instruments."

It can not be denied that the sharp nasal tone mentioned in the above is characteristic of **all** the banjos placed in the market of late years (as well as the old style metal rim) excepting only the Farland All Wood Rim.

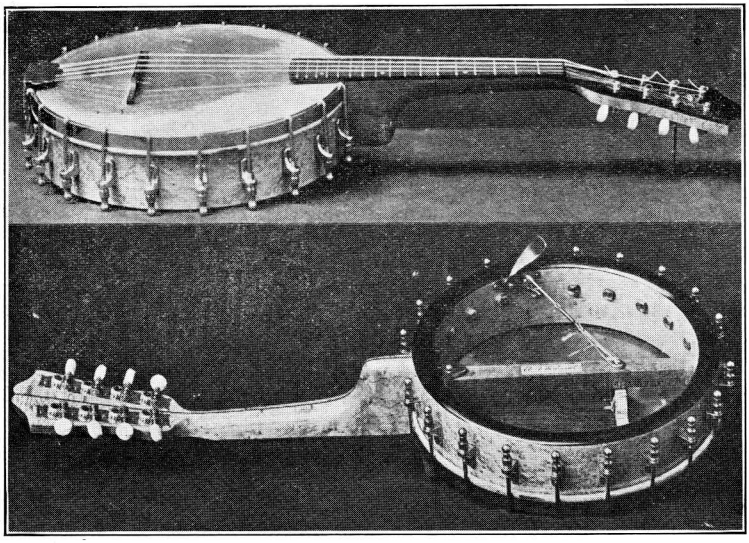
ys it far surpasses my others. They say it sounds like an organ

ED IN EITHER THE OLD OR NEW MODEL AS DESIRED

THE MANDOLIN TONE IDEALIZED BY THE

FARLAND WOOD RIM BANJO-MANDOLIN

Strung, Tuned and Played Exactly the Same as a Mandolin



The entire absence of metal in the rim or under the head and the combination of a solid ebony bridge with the sensitive head of a banjo eliminates the metallic quality of tone so prominent in other makes of instruments of this character as well as in the regulation mandolin. Easier to hold than the mandolin.

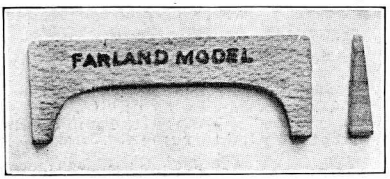
The tone of this instrument is remarkably agreeable, yet powerful, and is made still more mellow by the Farland Harp attachment with which each instrument is fitted. The style pictured above is priced at $55. Also made in "Black Beauty" finish at $45.

The Patent Head is especially desirable for the banjo-mandolin or any wire-strung banjo as weather conditions do not affect it and an instrument is never put out of tune or adjustment by the softening of the head with the consequent sinking of the bridge, as frequently happens with a skin head.

THE FARLAND PATENT BANJO AND MANDOLIN PICK

Farland tried to play the mandolin for nine years with an ordinary pick. Of course he couldn't keep it in playing position for more than a few seconds at a time any more than any other player can, but had to constantly readjust its position while playing. The Farland pick is the result of his efforts to overcome this ANNOYANCE. It is held to the first finger in playing position by a broad soft rubber ring adjustable to any size finger. This permits the pick to "wobble" in the manner necessary to produce a smooth clickness tremolo and most effective legato in scale passages, etc. No other pick can be held loosely ENOUGH to produce the fine shading possible with the Farland. Indispensible to beginners. Advanced players who get used to it wonder how they ever get along without it. Price 25c each.

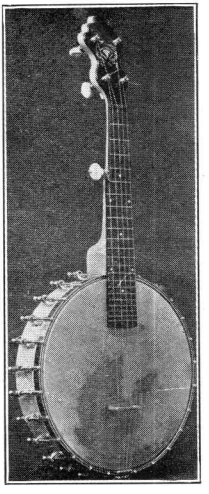
Maple, 10c each; $1.00 per dozen



2 Heights, 5/8 and 7/8.
Heavy Ebony to use with steel head, 25c each.

ROWDEN MODEL BANJORINE

10 x 8½ (long extension fingerboard, like cut.)



Tunes to C, an octave above the full size banjo, with which it blends beautifully in duets. Also suitable for piccolo banjo parts in club arrangements. String trios and quartets may be played (many of them in the original keys), on one or two of these instruments for the violin parts, the viola part to be played on a full size banjo and a 'cello banjo to be used for the 'cello part.

Also made with a 14-inch fingerboard (short extension), to be tuned to F, the pitch required for the banjorine or leading part, in club arrangements. The style pictured here $50. Other styles and prices same as banjos.

TENOR BANJOS

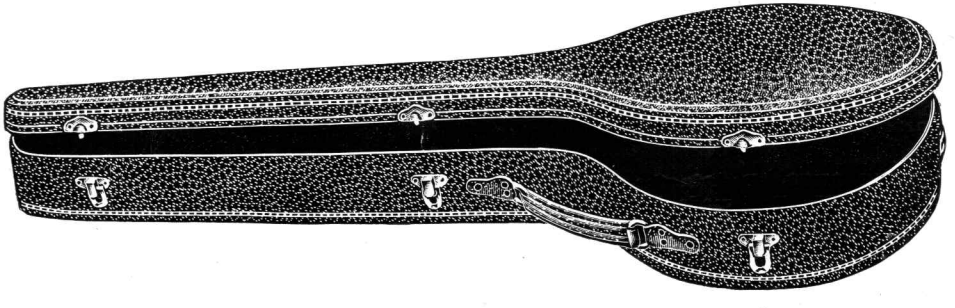
for violin, viola and 'cello players who wish to approximate a banjo effect without learning the regular banjo fingerboard, are made in the same styles as our regular banjos at the same prices. These instruments have 4 strings tuned in fifths the same as the viola, A, D, G, C.

THE FARLAND GUITAR-BANJO

with steel head is a wonderful instrument for accompaniments. The big resonant bass tones being far superior to those of the guitar. It is also much easier to hold in playing position. Made in the same styles at the same prices as our regular banjos.

BANJO CASES

Fleece, Plush or Velvet lined Veneer. A fine looking, strong, durable case, not heavy. Made to order. Price $12.00, $15.00, $18.00, according to lining. Canvass cases, best quality, $3.50.



Question: Why use an air tube in a banjo?
Answer: To-be-"phoney" of course.

STRINGS

Every connoisseur who has tried enough **Farland strings** to see how much better **they average** than any other string in the market is now a steady customer for them. The number includes literally thousands who swore by (and at) gut strings for years.

We now make two knds: The **Farland Professional** is the string we began making in 1904. This is a non-fuzzing silk string made of a number of strands each one of which is tightly twisted before they are all twisted together, hence it is almost impossible to raise a noticeable fuzz on this string. True, strong and durable.

Farland's Victor String is a smooth string made of silk and liquified gut. Looks, feels and sounds as gut strings would **if** they were as true as **Victor Strings.** Stand the pick or fingers longer than any other string obtainable. Trial lot of 20 1st, 2d, and 3d, assorted, for $1.00, Victor or Farland Professional, or both as desired. Small for finger playing or larger for pick playing. **Every** string guaranteed to give **perfect** service.

Farland's Special banjo 4th stands "Elevated Bass" tuning longer than any other, stays in tune in wet weather as well as a 1st string, and gives a splendid tone, which it retains until completely worn out. The latter cannot be truly said of any other banjo 4th string in the market. 20c each, $2.25 per doz. Give **good** service many times as long as other makes.

Violin E (same as guitar E) 15c each.	Trial lot of 15 for $1.00.
Violin A (same as guitar B) 15c each.	Trial lot of 12 for $1.00.
Violin D (same as guitar G) 15c each.	Trial lot of 10 for $1.00.
Wound D strings for violin 20c each.....	$2.25 per doz.
Fine quality G 20c each.....	$2.25 per doz.
Farland Special Guitar D 20c each.....	$2.25 per doz.
Farland Special Guitar A 20c each.....	$2.25 per doz.
Farland Special Guitar E 20c each.....	$2.25 per doz.

BANJO HEADS

Farland's Patent Banjo Head is made of annealed steel beautifully enameled and looks better than vellum. As a matter of course, it is not affected by the weather. It gives a banjo a more sustained tone than skin and as it will stand all the tension that banjo hooks and nuts can give it, a great volume of tone can be produced with it.

To secure the strength to resist the great strain which comes at the edge of a banjo rim the metal must be left comparatively thick at that point while the necessary sensitiveness can only be secured by making all that portion within the circumference of the rim extremely thin. As a variation from the right thickness of a five hundredth of an inch is in one case fatal to tone and in the other to strength, some idea of the care required in making these heads can be formed. Accurate work of this character is costly, hence the price of the head is necessarily high, but as it is guaranteed against breakage from the strain of banjo hooks and nuts for 5 years, it is in the long run much cheaper than skin. It comes with the flesh hoop in and can be put on by any one in short order. No experience required; just ordinary common sense.

It improves any banjo, but naturally gives the best results on a Farland wood rim.

Needless to say, Mr. Farland uses this head and it is rapidly being adopted by others; such progressive players as Chas. L. Ray, R. P. Day, Geo. Mantley, John Peterson, E. E. Krites, L. I. Reams, Lew Golden, Truman Monn, Wm. Schooley, Edwin Beale, H. E. LeValley, and many others being enthusiastic concerning it. Mr. Lonnie Hayes, one of Cincinnati's best, says the neighbors noticed the improvement in the tone of his banjo as soon as he got the new head right; and Charles Frink, the Lyceum banjo artist, wrote in similar strain, and added that even his dog seemed to feel better since the tone of the banjo was improved.

The price is $5.00 for any size desired. As no two rims of a size are **exactly** the same the only way to get a perfect fit is to send the rim, straining hoop, hooks and nuts and wrench to fit. The head will be shaped on your rim and put on for you free of extra charge. Heavy paper wrapping is all that's necessary. Insured parcel post is cheap and safe.

Best Rogers Calfskin heads, specially selected, stretched, tested and waterproofed, with flesh hoop in, $5.00. The same not waterproofed, $4.00. Always give **exact** measurements when ordering.

PATENT PEGS. Best in the market, $1.50 per set.

TAIL PIECE. Best made, 50c each.

WRENCH, for tightening the head, 25c.

FARLAND'S HARP ATTACHMENT, $2.00. Imparts a harp-like quality of tone to the banjo. Fits any banjo except those having the back wholly or partly closed. Easily adjusted and operated. All other devices of this kind impart a disagreeable nasal tone similar to that produced by pressing a block of wood to the head under the feet of the bridge, and are of course worse than worthless.

All **Farland Banjos** are provided with harp attachments without extra charge.

The best and most complete method for the banjo in the guitar style and the best collection of banjo music ever published in book form is

NATIONAL SCHOOL FOR THE BANJO

By A. A. FARLAND

A NOTATION ONLY

Contains the rudiments of music, scales in all keys, scales in thirds, sixths and octaves, exercises in time, reading, tremolo and stroke playing, 24 chord exercises, 24 exercises in broken chords in the positions illustrating different movements in right hand fingering, a table of harmonics and instructions in right hand harmonics, and over 50 pieces of fine banjo music, many of which are from two to four pages in length and suitable for concert use, including Farland's beautiful variations on "The Mocking Bird," "Home, Sweet Home," "Nearer, My God, to Thee," etc. also the Miserere from Il Trovatore.

The whole systematically and progressively arranged in all major and minor keys and correctly fingered, the right hand fingering being indicated as well as the left. This work teaches the author's method of fingering, is universally recognized as the standard authority on banjo technique, and is used by teachers everywhere.

Prices, paper, $1.00; boards, $1.50; cloth, $2.00. From your teacher, dealer, or A. A. F.

BEAUTIFUL BANJO SOLOS ARRANGED BY A. A. FARLAND

A NOTATION

Perfectly adapted to the instrument in Farland's inimitable style, all the best effects of which the banjo is capable in the guitar style being utilized therein to the best advantage. They are all popular favorites, contain many new ideas in fingering, and will be found immensely instructive.

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(which is the EASIEST and BEST method of playing the banjo,) includes plectral arrangements of most of the above and also a large number of other equally good numbers. Marches, dances, familiar airs, variations, overtures, fantasias and many of Farland's best solos. See (or send for) special circular. These lessons are in C notation.

All banjo makers get testimonials which support (?) the claims they make concerning their instruments, but THE FARLAND is the ONLY banjo that has ever been endorsed by EMINENT musical critics, who were of course influenced by the TONE, not by an extra LARGE DISCOUNT, the GIFT OF AN INSTRUMENT or ANY other consideration whatever.

PHILIP HALE in the *Boston Transcript,* said, "His banjo whines like the wind and oftener sounds like a 'cello, a violin or a harp than it does like a banjo."

THE BANJO WORLD (London, England), mentions the *"scintillating brilliancy"* of tone of the banjo used by Farland and speaks of some phrases as being *"true, ringing and clarion-like."*

THE NEW CASTLE (Eng.) CHRONICLE said, "He gave a piece by Schuecker originally written for the harp, and it might easily have been supposed that it was on the harp that the composition was being rendered."

THE YORKSHIRE POST (Leeds), one of the most conservative papers in England, said, "Farland achieves much in the way of producing *harp-like tones,* sustaining notes and getting at times into affinity with *the singing voice."*

THE BOSTON HERALD said:

"Mr. Heinrich Schuecker (harpist of the Boston Symphony Orchestra) played several harp solos, and this endorsed Mr. Farland's confidence in his own powers; for if any other instrument whose strings are plucked could destroy the effect of a banjo it would naturally be such a rich full-bodied harp as Mr. Schuecker's, BUT NO HARM CAME OF THE CONTRAST."

PRICES

given herein are RETAIL prices, not "List" prices as the term is commonly understood. Most manufacturers list their goods at more than double the prices they expect to get for them and then offer a discount to prospective purchasers to make them think they are getting great bargains.

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"I wouldn't take $1,000 for my New Model Farland Banjo if I couldn't get another one like it." Claude C. Rowden.

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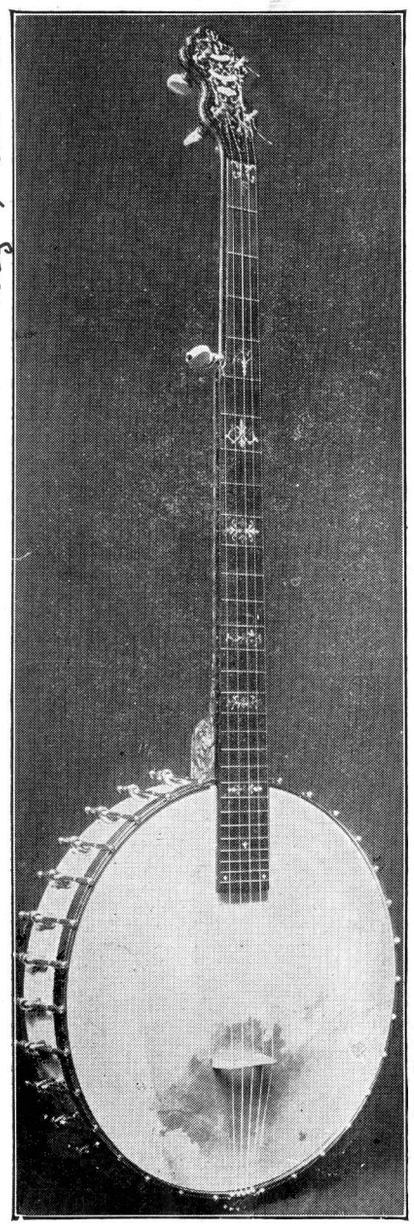
PRICE ONE HUNDRED AND TWENTY-FIVE DOLLARS



The best toned banjo made and its beautiful appearance is fully in keeping with its unequaled tone.

Furnished in any size desired, 10½, 11, 11½, 12 or 12½ inch are standard. Fitted with Farland's Patent Steel Head or best Rogers calfskin, as preferred. With or without extension fingerboard, as desired.

The Patent Head gives the banjo a SUSTAINED tone of wonderful sweetness and carrying power. The quality given by a calfskin head is more staccato and somewhat harder.

Mr. Farland uses the 12½x20½ New Model (pictured here) with Patent Steel Head, he having introduced this model in 1912. Like all other good things, it is now being IMITATED but not equaled.

Absolutely pure, resonant tones can be produced from this banjo up to within a few inches of the bridge and the extension fingerboard is of real use. No trouble to climb to the very last fret and beyond. Farland's lessons show how it's done.

The following occurrences give an idea of the sweetness, carrying power and immense volume of tone given by this instrument:

At the Ocean Grove (N. J.) Auditorium, August 26th, 1914, Mr. Farland played "The Rosary," using his harp attachment and making the tone as soft as possible at times. Notwithstanding the fact that this auditorium holds about 12,000 or **six** times the capacity of a large theatre, there was no restlessness in evidence during the rendition of this number. The absolute silence of the audience indicated that every note could be distinctly heard throughout the vast building and this was corroborated by a number who occupied seats against the back wall, all of whom particularly remarked the sweetness of tone.

The Cleveland (Ohio) Hippodrome seats about 5,000 and is probably the largest vaudeville theatre in America. The back row downstairs is, of course, one of the worst places from which to listen to music. Mr. L. I. Reams, a Columbus banjo player, heard Mr. Farland from that row. One of his first remarks, on meeting Mr. F. after the show, was: "Gee, but those opening chords with the orchestra sounded great." The point is, that the first three measures of the selection used are played without accompaniment of any kind, the balance having a piano accompaniment only. Being so far away, Mr. Reams failed to notice that the orchestra did not play and was misled by the volume of tone produced; not so surprising in view of the fact that Farland's effects in many compositions are often pronounced "positively orchestral" by the faculty of many schools of music, colleges, etc., in which he gives recitals.

A newspaper reporter at Providence, who came in while Farland was playing, asked Mr. H. E. LeValley, the well known teacher, who was "on the door," if Farland had an orchestra with him, and would hardly believe to the contrary until the door was opened and he could see for himself.

PURCHASER'S GUIDE

A large banjo gives a better quality and greater quantity of tone than a small one. The scale being longer, the strings are necessarily tighter when tuned up to pitch, which makes pick playing easier and finger playing harder, as of course, the stiffer a string is the harder it is to manipulate.

The smaller the head, the sharper the tone.

A bridge about ⅞ of an inch high is best for pick playing and also for finger playing **if** a finger rest is used. A bridge of that height can not be used on a banjo the neck of which is adjusted for a low bridge.

If a sustained tone of sweetness and power is desired order your banjo to be fitted with a Farland Patent Head. If you want the staccato tone that you are accustomed to, without the disagreeable "plinky" quality of other makes, get a Farland banjo with a calfskin head. Always mention the size wanted.

While a "noisy" banjo is generally considered best for cafe work, Farland's experience at Minneapolis showed that this belief is not well founded.

A banjo having a skin head and **4 pairs** of wire strings (a la mandolin), was tried out in comparison with another of equal size fitted with a Farland Patent Head and the usual number of Farland Strings. The former was so noisy that people seated near the platform dodged, held their hands to their ears, etc., when the opening chords of a heavy composition were struck. Notwithstanding this, the pianist in charge of the music, who listened to both instruments from the farthest corner of the cafe, said that the single strung instrument with Patent Head could not only be heard more distinctly through the noisy crowd, but was also far more agreeable both at a distance and nearby.

STUDENTS, whenever a teacher or dealer who is familiar with the Farland banjo says that some other make is "just as good" or better, etc., etc., you can be absolutely certain that he is working for **extra** profit for **himself** regardless of what is best for **you.**

From MR. J. J. DERWIN

"For the past three years I have been a devotee of the mandolin, as the sharp nasal tone of the banjo was disagreeable to me, all the best makes proving unsatisfactory. I must say that the tone of the Farland Wood Rim is exquisite, the volume immense, while with the harp attachment on, it becomes the sweetest of all instruments."

It can not be denied that the sharp nasal tone mentioned in the above is characteristic of **all** the banjos placed in the market of late years (as well as the old style metal rim) excepting only the Farland All Wood Rim.

From Mr. Brent Hayes:

"Banjo received and I am elated with it. Everyone says it far surpasses my others. They say it sounds like an organ from the front. . . . . Your strings are a God-send."

ANY STYLE SHOWN IN THIS PRICE-LIST FURNISHED IN EITHER THE OLD OR NEW MODEL AS DESIRED